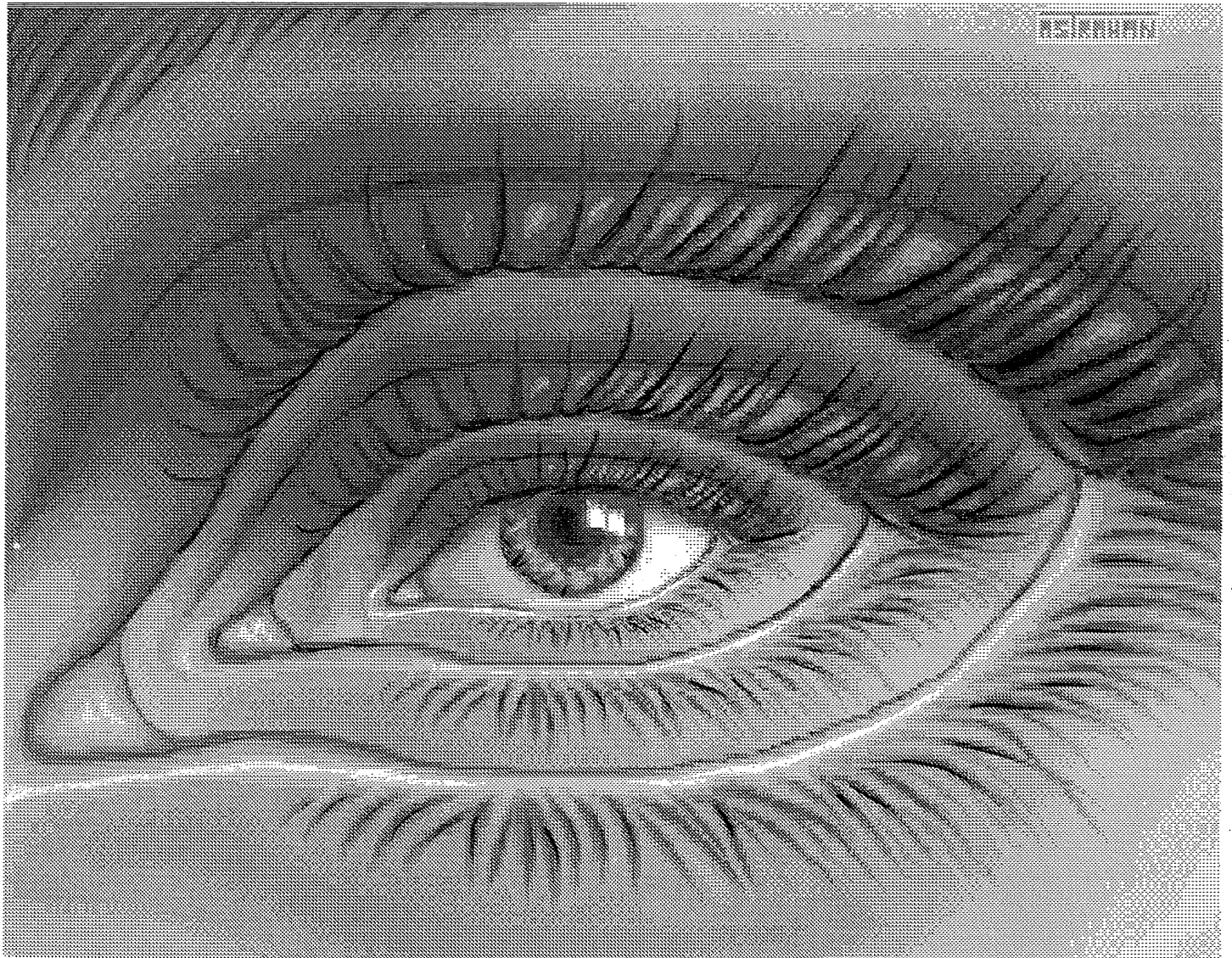


Artists Using Science and Technology

Ylem (Eye-lum): The exploding mass out of which the universe emerged in the Big Bang

Ylem Newsletter

Vol.12, No. 11 November 1992



The Third Eye, computer art by Irene Astrahan

Looking at Ilene Astrahan's computer work, *The Third Eye*, we are not surprised to learn that she has a background in *trompe l'oeil* painting and magic realism. She once did such paintings in egg tempera and acrylic. Astrahan also experimented with liquid kinetic light art in the 60s, and still does jewelry and airbrush. Her works are in the collections of Malcolm Forbes, the Duke of Bedford, Stephen King and the Texas Instrument Company.

However, she has become a wholehearted computer artist. She notes what many of us have discovered: Initially, art on her Amiga takes as long as any other kind of art; it is only when she moves on to the variations that the machine's advantages become apparent. Besides magic realism, Astrahan does mathematical fantasies, cityscapes of New York and numerous variations on the visage of Marilyn Monroe. In Astrahan's hands Monroe becomes a modern Venus/Aphrodite figure, dissolving and reemerging. By her artistic method she makes manifest her questions about the nature of reality. Her ambition is to navigate cyberspace to discover alternate universes and other dimensions.

Astrahan's mission is to make computer art an accepted medium in the art market. She lives in New York, and has spoken to curators about their skepticism regarding the medium. One issue is the questionable durability of computer art materials. She is anxious to learn of any studies about this. Early next year the Ylem Newsletter plans an article on her views on this subject, so your input is welcomed. Contact: Irene Astrahan, PO Box 660, Cooper Station, New York, NY 10276.

— Trudy Myrrh Reagan

by Louis M. Brill

In a darkened art gallery, a viewer encounters a collection of holograms, known as Holopoems. Here the boundaries of print poetry have been pushed to a new dimension, as each word-poem slowly dances about, inevitably challenging viewers to unique subtleties as point of view, degrees of animation, relative positions of letters and words all combine into a telling statement of a moment in time or culture.

Observing a Holopoem, individual letters begin to appear, twisting and turning as they line up through a luminous smoke. An "e" appears, followed by an "s" and a "y". Each letter emerges in a shifting form as their random placements create any number of word possibilities: SEES?, SEX?, YES?

Suddenly, the word appears; it is EYES. It floats in a cloud of smoke, transforming its elusive presence into a complete poetic experience. EYES is a Holopoem, a literal form bordering on the realm of the metaphysic where more is said by the relationship of the words to their space than their dictionary meaning. EYES, for example is really about one's ability to see, and sometimes not see as one's vision is clouded over. Eduardo Kac, creator of Holopoems, establishes the smoke as ambiguity, because of its dual nature, both in blocking vision and as a transparent medium.

Through Holopoems Kac achieves a literary quest, where the viewer contemplates the word as much for how it is dimensionally composed as to its intended meanings. In this case, "EYES" is a Holopoem titled *Omen* (1990), where the combination of word and smoky surroundings create an extended metaphor that expresses, as its creator Kac notes, a "hazy vision of a future occurrence."

Eduardo Kac, who was born and raised in Brazil, was always intrigued with the power of words as expressed in literature and poetry. It inspired him as

an artist to explore semantics as an art form, where he experimented with the interplay of syntax to reshape the basic compositional unit of how a poem is created. He dabbled in linear verse and free verse, he moved beyond the printed page to deal in large spaces through graffiti, he tried multimedia, all to no avail. It was in 1983 as Kac recalled,

"The burning question was, might not words exist in a 'pure poetic form' strictly as their own entity? But how? I knew the mediums I couldn't work in. What I could not see was what I could use or make work to express poetry with the fluidity and malleability I wanted.... Inevitably it dawned on me that holography of which I had heard about as some kind of 3-D medium might be the liberation I was seeking for poetic syntax. A way of putting it all in a new dimension so to speak. In turn holography led to computer graphics and I knew I had found my voice."

Kac embarked on creating an architecture of form and function that became inseparable from syntactic and semantic perception of text. Kac's merging of holography and CGI created the medium he sought where pen and paper had been replaced with discontinuous space and non-linear time. As Holopoems came into their own, the word forms began to mature. Each piece was staged with a title different than its verbal material, allowing each poem to evolve to its own layer of complexity.

For example, *Souvenir d'Andromeda* (1990) is the title of a Holopoem represented by the word LIMBO. It is literal yet ambiguous. As Kac observes,

Its title refers to the future where a space traveler might bring a gift that is obviously a different form of expression than what we have on Earth.... LIMBO connotes oblivion, or emptiness; rhythm is marked by a fragmentation of solid parts that

Continued on page 7

News of Members

Lillian Schwartz introduced her new book, *The Computer Artist's Handbook*, to sculptors at a TECHshop in Montréal sponsored by the International Sculpture Center. **Daria Harvey**

With the leaves off the trees, it seems to be time for conferences. Of course, where **Beverly Reiser** is going, it's Spring. She will give a talk titled "Data Surfing: California Interactive Art" at the Third International Symposium on Electronic Arts (TISEA) in Sydney, Australia...Meanwhile, The SCAN Conference in Philadelphia is peppered with Ylem speakers (see Events). **Mike Moser's** new interactive display,

"Collaboration: Garage Bands, Community Murals & Cyberspace" is in SCAN's Cutting Edge Electronic Gallery, in the exhibit on Cyberspace and Music Therapy...In chilly Montréal, two of the speakers at 3Dmnt '92 are Ylem members **Ellen Sandor** and **Jacques Desbiens**...Other Ylem tech-trekies are in Los Angeles at Cyberarts, among them **Nancy Frank** and **Louis Brill**, who is leading a panel. **Eduardo Kac's** Holopoem is on display in the Cyberarts Gallery.

Dave Archer, who creates paintings by spreading the paint on glass with 1.5 million volts of electricity, made it into *Ripley's Believe it or Not*. **Paul Hartal** exhibited with the Society of Experimental Artists in Brandon, Florida...An exhibit celebrating the 25th anniversary of *Leonardo* in Davis, CA, included **Craig Harris**, **Alex** and **Martha Nicoloff** and **Steven Wilson**.

Michael Gosney's *Verbum* magazine is the first multimedia magazine on CD ROM...**Diane Fenster** gave a talk, "The Creative Spirit," at Graphic Arts '92...The show she curated last summer, Add Noise,

Ylem Events

Ylem Board Meeting

Thursday, November 19, 7:30 pm
Center for Extreme Ultraviolet Astrophysics, 2150 Kittredge (near Berkeley BART Station).
Contact: Beverly Reiser, 510-482-2483.

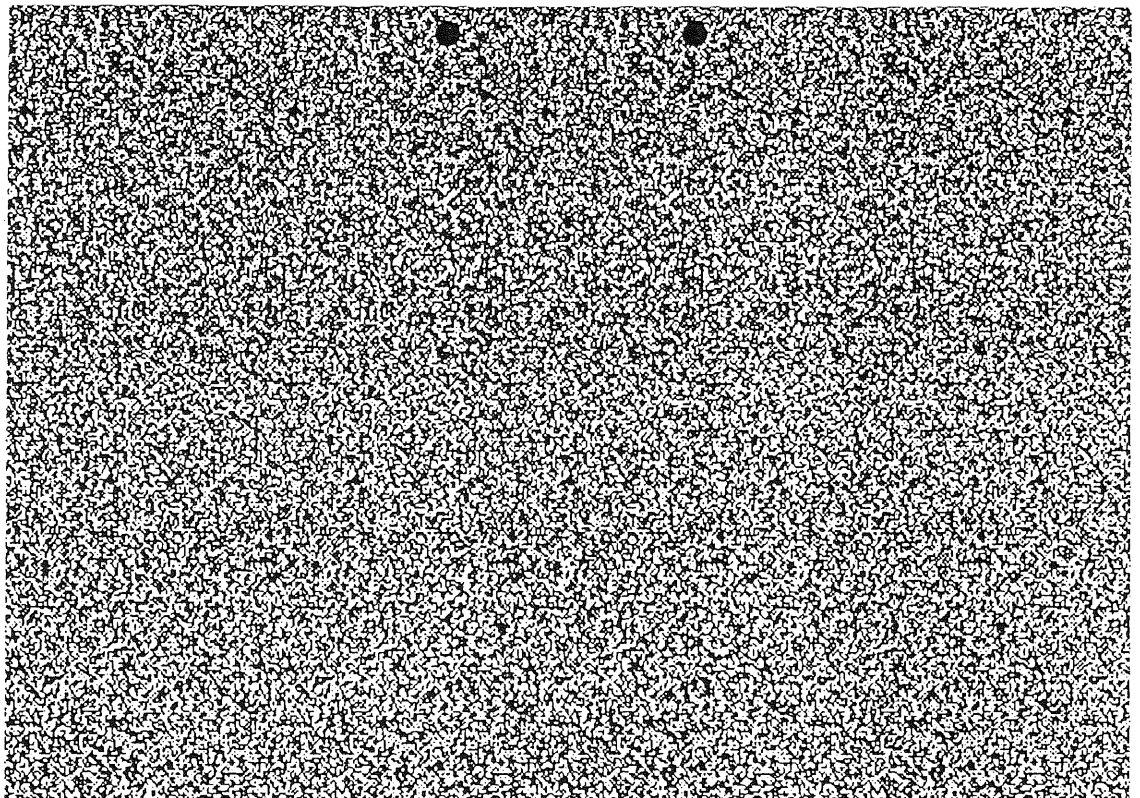
Next Forum:

January 6, 1993
Art and Physics: **Leonard Shlain**, MD, author of *Art and Physics*

was written up in MacWeek and works by **Kit Pravda**, **Helen Golden** and **Diane Margolin** were pictured.

Daria Harvey Barclay, director the Abaci Gallery in Portland, OR, was selected to be a visiting artist at the Beckman Institute for Advanced Science and Technology at the National Center for Supercomputing Applications for two weeks in October.

Speaking of perception, try this: Cross your eyes on the image below until you see three dark dots at the top instead of two. Maintain a relaxed gaze as you shift your eyes lower, and a 3-D image may emerge. 3-D Stereo Image from N.E. Thing Enterprises, 19-A Crosby Dr., Bedford, MA 01730. Write for catalog. Used with permission.



Ylem Forum

Ylem Forum: Mind and Perception

Wednesday November 4, 7:30 pm

McBean Theatre, The Exploratorium, 3601 Lyon St., San Francisco

Roger Shepard, professor of psychology at Stanford: *Paradox and Perception*. Talk will feature Shepard's paradoxical drawings from his book, *Mind Sights*.

William C. Gough of the Foundation for Mind-Being Research: *Matter, Mind and Symbols*.

Kali Grossberg, writer and director of Sibyl & Co., a multimedia theatre production company: *Perception and World*.

Art in the Lobby: Nance Paternoster: *Digital Angelz* from her recent show, 11:11...**Craig Cassin**: Op art from the computer...**Gail Gordon**: Documentation about art made purely from light...3-D art by **Roger Ferragallo**...*Illuminations*, art video by **Ken Jenkins**.

YLEM GALLERY



October 31, 9 pm & 10:30 pm

Anon Salon Halloween Bash

Fifteen acts ranging from mini-theatre to techno-wierd include two Ylem members, Bill Knowland and Diane Fenster. Visit two parties across the street from each other. Fun/fundraiser for the hardly-for-profit Climate Theatre. Prizes for costumes, such as "best psychotic exotic robotic look". Admission \$12. **Anon Salon**, 285 9th St. and Climate Theatre (9 pm), 252 9th St. (10:30 pm), San Francisco, CA; 415-626-6422

November 3-5

3Dmnt '92 (Montréal, Canada)

International conference on 3-D. Latest research in 3-D, including virtual environments. \$330. **3Dmnt Research and Information Ctr.**, 7141 Sherbrooke St. W., Montréal, Québec, Canada H4B 1R6; 514-848-2539; Fax 514-848-3492

November 4, 7:30 pm

Ylem Forum: Mind and Perception

Details on page 3.

November 5-7, 8 pm each night

CYBER-Narratives Festival

Moderated by Larry McCaffrey. Thursday forum on aesthetic problems of writers in a techno-culture. Friday's discussion on legal problems related to hacking and information access includes science fiction writer and Ylem member Bruce Sterling discussing his new book. Saturday features actual works, including *Wax*, by David Blair. (see *Wax* Events listing; also *Needs and Offerings*). **New Langton Arts**, 1246 Folsom, San Francisco, CA 94103; 415-626-5416

November 5-8

SCAN Conference (Philadelphia, PA)

Theme: Emerging Connectiveness. Small Computers in the Arts Network (SCAN) holds its annual conference at **The Franklin Institute**, Benjamin Franklin Parkway at 20th St., Philadelphia, this year. Electronic music, computer graphics and animation, interactive sculpture and electronic multimedia. Electronic music concerts. The **Cutting Edge Electronic Gallery** exhibit at The Franklin Institute will continue through Nov. 22. Ylem members involved are: Director Misako Scott, Keynote Speaker Stephanie Slade, Panelists Mike Mosher, Helaman Ferguson, Nancy Freeman, Judith Andraka, Ronald Brown and Sylvia Pengilly. Full registration, \$160, one day, \$65. **SCAN**, 5132 Hazel Ave., Philadelphia, PA 19143; 215-472-2392; Fax 215-568-8017

Marjorie Franklin and Miss Violate

For its 111th Annual Exhibition, San Francisco Art Institute focussed on significant art done by women artists in the Bay Area. From 300 submissions, nine were chosen. Among them was Ylem artist Marjorie Franklin. This is how Kenneth Baker described her piece in the *San Francisco Chronicle*:

"Marjorie Franklin's 'Miss Violate and Her Boundaries' (1992) is a video monitor on a high stand draped in satiny gray fabric. On screen is a continually changing progression of computer-processed images of women, animals and machines.

"Instead of the cuts typical of film and video, we see here strange transfiguration of one image into another, boundaries dissolving and reforming anew, irrespective of representational content. Some of the women on screen appear at computer terminals, as if, at least symbolically, they might have a hand in the process that subsumes them.

"Franklin's work has no apparent discursive meaning, but it is a highly watchable meditation on the meanings of boundaries, their permeability in computer imagery hinting at liberating future possibilities—at least where representation is concerned—not yet understood."

Miss Violate and her Boundaries, computer sculpture by Marjorie Franklin

Events

November

Wax, or *Discovery of Television Among the Bees* (Worldwide Showings)

David Blair spent six years making this film, described by William Gibson as "Authentically peculiar. Like something from the network vaults of an alternative universe." November showings: **Stanford**: Nov. 4, 4:15, **Stanford Computer Systems Colloquium** (EE 380). **Cleveland**: Nov. 6 (4 shows) at **Cleveland Cinemathique**. **Minneapolis**: Nov. 6-12 at **University Film Society**. **San Francisco**: Nov. 7, 8 pm at **New Langton Arts**. **Sydney**, **Australia**: shown during **TISEA Conference**. **Melbourne, Australia**, Nov. 20 at **State Film Theatre**. **Amsterdam**: Nov. 17 at **Rialto Cinema**. **Honolulu**: Nov. 30 at **Varsity Theatre**.

October 29–November 1

CyberArts (Pasadena, CA)

International conference and exposition emphasizing the potential of multimedia. **CyberArts International c/o Galaxy**, PO Box 3867, Frederick, MD; 415-905-2496

All events and exhibits are in the San Francisco Bay Area except where noted.



November 7-8 11-5 pm

San Francisco Open Studios

Includes Ylem artists Eleanor Kent, 544 Hill St., and Fran Velasco, 750 York St.. Pick up a free map at Real Food Stores or buy an illustrated catalog at many galleries and bookstores. **San Francisco**

November 9-13

TISEA (Sydney, Australia)

Third International Conference of Electronic Arts (TISEA). TISEA, PO Box A307, Sdney South, NSW, 2000, Australia; tel. 61-2-360-5807; anat@peg.pegasus

November 10, 7:30 pm

The Creative Team from Pixar

Several short Pixar films will be shown, including *Knickknack* in 3-D. The six people responsible for Pixar's remarkable computer animations will speak afterwards. Held at **Fort Mason Center, Building A, San Francisco**. Part of a series on creative collaboration by the San Francisco Creative Alliance. Advance registration before Nov. 6 (advised!): \$20. At the door, \$25. No tickets will be sent in the mail—just ask at the door before 7 pm. Reception at 7 pm. Make checks to: **SFCA Creative Alliance, PO Box 410387, San Francisco, CA 94141**; Info: 415-387-4040; Fax orders (Nov. 6-8, 8 am-1 pm only) 415-346-9518

November 11, 7:30 pm

Cactus Needle Project

Multimedia performance using computer music, video, text and slides on the theme of anti-democratic conspiracies. The four collaborators will answer questions afterward. Free. **Ensemble Room, Mills College Music Building, 5000 MacArthur Blvd., Oakland, CA 94613**; 510-430-2191

November 14-22, 8 pm

Open Systems

Site-specific acrobatic aerial dance performance by the Zaccho Dance Theatre in the high metal rafters of the museum. Performances, Nov. 14, 15, 21 & 22. Audience walks beneath the dancers as they move overhead through the building, and at certain points is treated to the dancer's-eye view via live video. **The Exploratorium, 3601 Lyon St., San Francisco**; 415-563-7337

November 17-20, 9-9:30 pm

Ossi Featured on *Invention*

Ylem sculptor James Ossi, inventor of a sculpture machine that blows square bubbles, will be shown on cable TV. East Coast: Tuesday, Nov. 17th. West Coast: Friday, Nov. 20. **Invention, Discovery Channel**

November 19, 7:30 pm

Ylem Business Meeting

Details on page 3.

November 22, 2 pm

Abstracting the Essence of Place

Talk by Michael Naimark on field recording for virtual environments. He created the *Aspen Map Project* ten years ago, made the first Laserdisk for MIT, and is now showing *VBK—A Moviemap of Karlsruhe* and an interactive aerial view of San Francisco at the museum. Good slide show afterwards by artist and courier Rae Culbert. **McBean Theatre, The Exploratorium, 3601 Lyon St., San Francisco**; 415-563-7337

Through December 6

The Desert Music: A Live Sho

Composed by Steve Reich, directed by George Coates. Coates is known for his exotic stage effects. Previews through Nov. 7, \$10-\$25. After Nov. 11, \$14-\$34. **George Coates Performance Works, 110 McAllister St., San Francisco, CA**; 415-863-4130; 510-762-BASS

Exhibits

November 1-30

Symbolic Expressions

Sculpture by Ante Buijan and paintings by Ylem member Tom Lechleiter. **Foster City Museum Gallery, 650 Shell Blvd., Foster City, 94404**

Through November 14

Smashing Myths

Paper Tiger Television, formed in 1981 to produce shows for public access cable, has become a model for low budget activist media. Screenings of programs. **Walter/McBean Gallery, San Francisco Art Institute, 800 Chestnut, San Francisco, CA 94133**; 415-771-7020

Through November 14

Fourfield: Computers, Art & the 4th Dimension (Princeton, NJ)

Tony Robbin is trained in art and math, and is uniquely capable of intergrating the two. His book, *Fourfield: Computers, Art & the 4th Dimension* has just come out. Here, visitors have a chance to observe and manipulate the dynamic 3-D "hypercube" objects mentioned in the book. (Hypercubes are theoretical 4-D objects). A computer in the gallery shows quasicrystal and tessellated hypercubes. **The Williams Gallery, 8 Chambers St., Princeton, NJ 08542**; 609-921-1142

Some calendar items reprinted from Art Calendar (the monthly marketing and career management journal for artists, PO Box 1040, Great Falls, VA 22066, Subscr. \$32/yr.), Video Networks (from Bay Area Video Coalition), Leonardo Newsletter and FineArts Forum e-mail.

November 28-29

Therese Lahaie Open Studio

Part of the Emeryville Stroll. Emeryville is an industrial enclave on the east side of the Bay Bridge by Oakland. Many artists' studios are located here, including that of Ylem sculptor Lahaie. **1501 Powell #L, Emeryville, CA 94608**; 510-601-8500

Through December 31

Computer Paintings by Emily Young (Portland, OR)

An exhibit of the Abaci Gallery of Computer Art. Note: access to classrooms is limited. **University of Oregon Continuation Center, 720 SW 2nd St., Portland, OR**; Info: Daria, 503-640-0525

Through January 4

Digital Photography (Paris)

Works of four artists, Paul Berger, Carol Flax, Manual and Esther Parada. **Centre National de la Photographie, Palais de Tokyo, 13, ave. du Président Wilson, Paris 16 France**

Through January 31

Treasure: The Community College Enriching our Lives

Exhibit demonstrates one community college's impact on the visual arts. All the exhibitors have been involved with the college in some way. Includes Ylem members Lucia Grossberger, Helen Golden and Trudy Myrrh Reagan. Note: Gallery closed during school holidays. **Euphrat Gallery, De Anza College, Cupertino, CA 95014**; 408-864-8836

Opportunities

Deadline November

Los Angeles International Animation Celebration

Formats: 3/4", VHS, Beta (US standard), PAL VHS; 16mm and 35mm film (optical) Fees: \$15. Categories include: Computer Animation, Experimental. More than \$100,00 in cash prizes. **International Animation Celebration, 5889 Kanan Road, Suite 317, Agoura Hills, CA 91301**; 310-473-6701; Fax 310-444-9850

Deadline November 1

Independent Focus

Formats: 3/4", VHS. A broadcast forum for films and videos produced by American independents. Approximately 40-50 documentaries will be broadcast, with \$55 per minute paid for the premiere broadcast in the New York area. **WNET/Thirteen, 356 West 58th Street, New York, NY 10019**; 212-560-2917

Deadline November 1
Input

Formats: 3/4" NTSC. No fee. Categories: Any genre of work broadcast on Public TV. The Public Television Conference is an annual forum for the exchange of program ideas among working professionals in public television. **U.S. Input Secretariat, South Carolina Educational TV, 1101 George Rogers Blvd., Columbia, SC 29211; 803-737-3208**

Deadline November 1
International Computer Animation Competition

Formats: 3/4" NTSC, PAL, SECAM, 1/2" VHS non-professional. Fees: \$100 per entry; \$25 for student/faculty category. Categories include: Animation within a Multimedia environment; Technology and Computer Graphics Research; Non-professional Student-Faculty. Sponsored by the National Computer Graphics Association (NCGA). **International Computer Animation Competition, NCGA, 2722 Merrilee Drive, Ste. 200, Fairfax, VA 22031; 703-698-9600, ext. 345**

Deadline November 1
International Festival of Films on Art

Films/videos on the visual arts. Format: 16mm, 35mm, 3/4". Fees: \$25 **Festival International du Film sur l'Art, 445 rue Saint-Francois-Xavier, Bureau 26, Montreal H2Y 2T1 Canada 514-845-5233, Fax: 514-845-5607**

Deadline November 1
Univ. of California Position Open

Seeking an Assistant/Associate Professor of video. MFA/equivalent, experience in computer imaging, knowledge or contemporary visual arts. Send resumé, teaching philosophy statement, work samples, four references, supporting materials, SASmailer. **Catherine Lord, Department of Studio Art, Univ. of California, Irvine, CA 92717; 714-856-4234**

Deadline November 3
SmartFax #6

Open to all. Graphic faxes expressing "a point of view to political leaders or organizations on any level (international, national, states, local)....These faxes will demonstrate that technology can be used to target communications as well as bombs. Participants are asked to fax a copy of their SMARTFAX to Craig Ede along with information about whom it was sent to. His machine will act as a central collecting node compiling a record of the faxes for possible exhibition and publication. **For details write: Craig Ede, 245 Snelling Avenue S., #2, St. Paul, MN 55105; Fax 612-690-0172**

Deadline November 16
Thomas A. Edison Black Maria Film/Video Festival

Formats: 1/2", 3/4" and film. Fee: \$25. The purpose of the Black Maria Festival is "to advance the art of film, video and electronic-image making and to provide exhibition and support opportunities to independent, noncommercial motion picture producers." **Black Maria, c/o Jersey City State College, Media Arts Dept., 203 West Side Avenue, Jersey City, NJ 07305; 201-200-2043**

Deadline November 27
Poetry Film Festival

Format: VHS. Fee: \$5. Categories: Poetry films, videos with a verbal, poetic statement in narrated or captioned form. The winners are chosen by the film festival staff and the audience. Winning tapes are placed in an archive, tour California colleges and receive prizes. **Poetry Film Festival, Fort Mason Cultural Center, Bldg D, San Francisco, CA 94123; 415-776-6602**

Deadline November 30
New Independent Television Service Series

Proposals sought for Extended Play, a new series to bring new forms and new subjects to public television. Ideas may be of any genre and in any format for submission. Experimental works, animation and cross-genre hybrids to be created specifically for this series are particularly requested. Production funds of between \$100,000 and \$2 million will be offered to a small number of productions. Final format: one-inch tape. **ITVS, 333 Sibley #200, Saint Paul, MN 55101; 612-225-9035**

Deadline November 30
Moving Images

Format: 1/2" VHS. Fees: \$5. Up to 24 video works will be selected for screening in the Sawhill Gallery. All categories, experimental to documentary. This is a part of the gallery's annual National Art Review series which surveys contemporary art from traditional to experimental. Open to U.S. residents. **Sawhill Gallery, James Madison University, Harrisonburg, VA 22807**

Deadline November 30
5th Biennial Exhibition of Prints

5 million yen purchase awards. Open to all. "Original graphic works made by duplicate process bearing signs by the artists themselves" except photos; unframed; prints must have been made in 1992. No fees, up to four entries. **5th Biennial Exhibition of Prints in Wakayama, c/o The Museum of Modern**

Art, Wakayama, 1-1 Komatsubara-dori, Wakayama-shi, Wakayama, Japan

Deadline January 15
Perspectives, Proximities, Perceptions

Categories: Holography, stereo multi-image, 3-D video, 3-D cinema, free vision, stereo photography, 3-D computer graphics, virtual reality, lenticular imaging, and other display systems. The July 7-Aug. 11, 1993 exhibition in Rochester, New York, is part of Montage '93. This international collection will travel here and abroad for two years. Co-curators Lance Speer and Ylem member Louis M. Brill are also interested in corporations engaged in scientific applications of 3-D. Artists and scientists will be selected to present their work during this four-week exhibition to an estimated audience of 500,000 at Montage '93. **Prospectus: Louis M. Brill, 1223 7th Avenue, San Francisco, CA 94122; 415-664-0694; Fax 415-731-6923**

Deadline January 1
Your Town at 3 pm

Make a video (VHS, no more than 15 minutes), in the streets of your town 3 pm on any day, and send to Italy for video mail art showing. Please make a freakish cover for the box! **Simone Fagioli, Town Video Project, Via Tasso 2, 51100 Pistoia, Italy.**

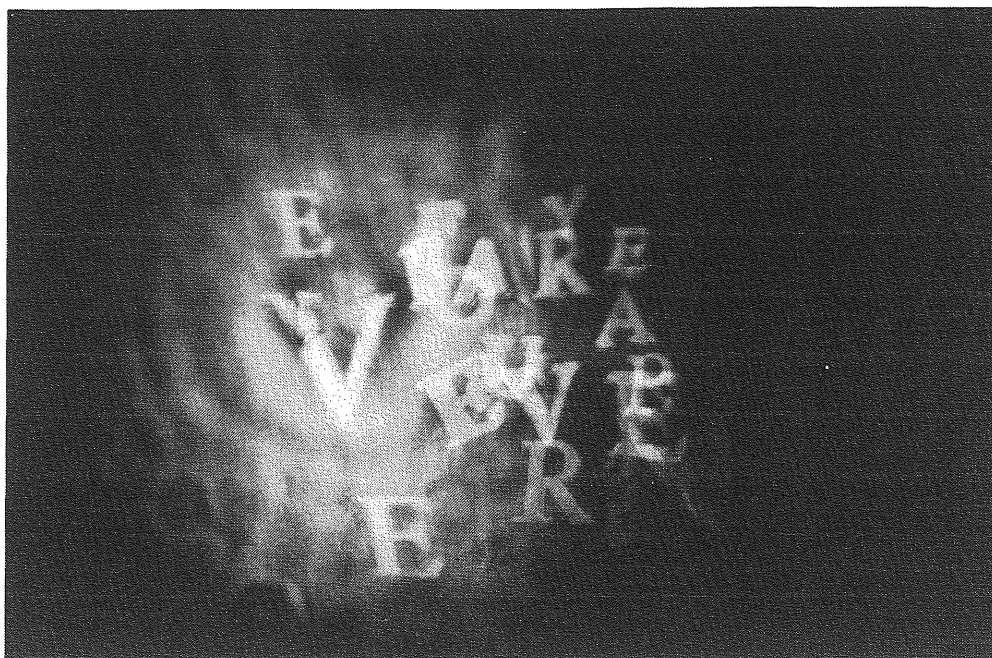
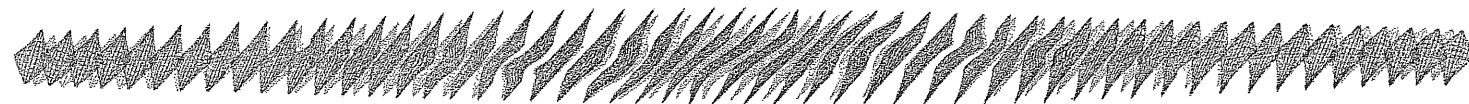
Deadline January 15
ICC Art & Techno-Science Dictionary

Project of the InterCommunications Center (ICC), Tokyo. Publication date, mid-1993. An international registry of artists and their work will be part of this work, which is to include key concepts from the history of technology and art interaction, a bibliography and list of related organizations world-wide. Artists are asked to submit bio, resumé, and supporting materials such as photos, catalogs and videos. Permission will be obtained for any materials published. If cost is a problem in sending materials, write ahead of time and ask to be reimbursed. **Urban Design Research, Inc., ICC Project, Yoshitomo Morioka, ARIA 2002, 1-24-21 Kitazawa, Setagaya-ku, Tokyo 155, Japan; tel. 03-5453-1611; Fax 03-5453-0986**

Needs & Offerings

Temporary Consultant for Ylem

Ylem volunteer on the Peninsula needed to organize publications committee and strategize on simplifying the work of the editor, Trudy Myrrh Reagan. Involves some phoning and other networking. Contact: **Trudy Myrrh Reagan, 967 Moreno, Palo Alto, CA 94303; 415-856-9593**



ADHUC, white light transmission computer holopoem by Eduardo Kac

Calendar continued from page 6

Center for Electronic Art

Interesting November classes: Intensive Interactive Multimedia, 10 days (Nov. 2-13), \$2000. Photoshop II (Intermediate), two Saturdays (Nov. 12 & 19), \$320. Adobe Premiere: call for info. **Center for Electronic Art, 950 Battery St., Suite 3-D, San Francisco, CA 94111; 415-956-6500**

Fine Arts Music Video by Sylvia Pengilly

Composer Sylvia Pengilly is offering a 1/2" VHS video containing *Elemental Chaos* and *Solitaire*, which have been seen at Ylem Forums, together with two other works. Pengilly is Professor of Music at Loyola University and an Ylem member. Send a \$25 check made out to her at: **Sylvia Pengilly, 254 Orchard Rd., River Ridge, LA 70123**

Fire and Ice

Fine quality reproductions of *Fire and Ice* by Dave Archer are still available at the pre-publication price of \$195. After Dec. 31, 1992: \$375. **Dave Archer Studios, PO Box 150180, San Rafael, CA 94915; 800-457-2196**

Wax, or Discovery of Television Among the Bees

David Blair is selling a limited edition of 500 cassettes, signed and numbered of this wonderfully peculiar film (described in Events) for \$36 postpaid. Order from: **David Blair, PO Box 174, Cooper Station, New York, NY 10276**

Holopoem, continued from page 2

reshape into its word form which floats in a space surrounded by nothingness.

Holopoetry generates its own grammar. Its rules are conceived in a four-dimensional space where point-of-view and time become the pivot point of how a poem is expressed. With computer graphic metamorphing capabilities, HOLOPOETRY introduces poems whose visual behavior of verbal elements in space in expanding its meaning,

Ultimately holographic poetry is not just the mere luminous reproduction of 3-D words, but more the possibility of writing poetry in a space whose laws are different from either the printed space or the surrounding world.

Finally with the hologram's image reconstruction process, the viewer's physical motion defines each poem's creation. By reversing their head motion they can "assemble" or "dissemble" each poem.

In creating a Holopoem Kac first begins by selecting the appropriate word or set of words. Once the word or words

have been conceived, he approaches his Macintosh computer and, using SWIVEL 3-D PRO and MACROMIND DIRECTOR 3.0, begins to model all the characteristics of how the Holopoem composes itself. As to the creation of the letter forms, Kac noted,

Sometimes I work with library fonts, and sometimes I create my own. Light, shape, scale, texture, and direction of movement of the letter forms are all focused to create the proper rhythm of the poem.

As the final poem is composed, it is filmed from a computer monitor using a 16mm Bolex camera loaded with black and white film. The film is developed and reviewed. Once accepted, it is prepared for the final step - the hologram. At this point the movie film is placed in a special film/hologram transfer system known as an integral printer. Here each frame of celluloid is transferred to its equivalent form as a holographic image. Each Holopoem is a composite of 87 frames of movie film. The completed hologram is developed, mounted, and displayed.

Kac is now an instructor of computer holography at the School of the Art Institute of Chicago. The Holopoems have grown into a collection of work that has toured many galleries and conferences throughout the United States. Last year they graced the SIGGRAPH art show in Las Vegas. In October of this year, a small collection of Holopoems and computer graphic/holography works of Kac's students is appearing at the CyberArts International (Pasadena, CA) art gallery.

As to the future of Holopoems, the potential is vast. Kac is working on HAVOC, a composition of 47 words that will be integrated into a single poem. The big dream as with any poet is the ultimate discovery, the publication of a book. But this is not any book. Its "pages" will be embossed holographic foils each containing a animated holopoem, truly a case of poetry in motion.

Please send a
**membership
application** and
sample newsletter to
(me) (my friends) at:

NAME _____

ADDRESS _____

Yearly membership rates:

U.S. Individual **\$30**

U.S. Institution **\$45**

U.S. Student or Senior **\$20**

Canada/Mexico add **5 US\$** to U.S. rates; all
other countries add **15 US\$** to U.S. rates.

Membership includes 12 issues of the *Ylem
Newsletter* & listing in the *Artists Using
Science and Technology Directory* which
you will receive in the Autumn.

**MAILING LABELS
OF YLEM MEMBERS**

(about 250 artists &
art enthusiasts) are
available to Ylem
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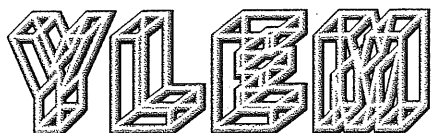
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Hold the Dream, computer art by Dorothy Krause



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